

928  
1801

# CATALOGUE

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COLLECTED AT A GREAT EXPENCE.

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first Cabinets Abroad.*

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Under the Direction of

MR. T. PHILIPPE,

AT HIS ROOMS, IN

WARWICK STREET, GOLDEN SQUARE,

(ADJOINING THE CHAPEL,)

On WEDNESDAY, APRIL 22, 1801, and Three following  
Days, at Twelve o'Clock.

*To be viewed Two Days preceding the Sale, when Catalogues  
may be had.*

Printed by George Hayden, }  
Russell Court, Cov. Garden. }

FORBIDDEN TO BE

REPRODUCED

BY ANY

## CONDITIONS OF SALE.

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I. THE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-fold.

II. No Person to advance less than 1s. above Five Pounds, 2s. 6d. and so in Proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchase-money; in Default of which, the Lot, or Lots, so purchased to be immediately put up again, and re-fold.

IV. The Lots to be taken away, with all Faults, at the Buyer's Expence, within three Days after the Conclusion of the Sale; and the Remainder of the Purchase-money to be absolutely paid on, or before, Delivery.

V. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the Time aforefaid, shall be re-fold by public or private Sale, and the Deficiency (if any) attending such Re-sale shall be made good by the Defaulters at this Sale.



- 11 A small woody landscape, full of figures, *seemingly a march of soldiers*, by ditto—pen, with red chalk wash, and Indian ink—fine
- 12 Pair of landscapes, with figures, &c. by *Verstraaten*—black chalk, and colour—fine
- 13 A *Tabagie*, by *Heemskerck*—four figures smoking and drinking—a masterly design, in red chalk, from the collection of *Ploos*
- 14 A cat, by *Goltzius*—very fine pen
- 15 A landscape, with ruins, in Italy, lightly and elegantly touched, in Indian ink and bistre, by *B. Breemberg*
- 16 A pair of charming little landscapes, with sheep, by *Meyer*, in his best time—delicately and freely handled in Indian ink
- 17 A landscape, by *WATERLOO*, a wood scene, with figures, touched with breadth and spirit, in a very skilful manner—Indian ink, on blue paper, heightened
- 18 A landscape, by ditto, with a large trunk of a tree—a masterly design, in the same manner
- 19 An Italian landscape, with a shepherd and small flock, washed with freedom, in Indian ink, by *J. Vander Does*, in 1650
- 20 A woody landscape, on the bank of a canal—a tasteful design, by *De Vlieger*—black chalk, on blue paper, heightened
- 21 A pair of mountainous, rocky landscapes, by ditto, in black chalk, skilfully and freely washed in Indian ink
- 22 A faint preaching to monks, by *Ottavius van Veen* (*Ottovenius*) the master of *Rubens*, in 1609—pen and bistre, heightened
- 23 A tasteful landscape, with figures and cattle—fine pen and Indian ink, by *Ter Himpel*
- 24 A village landscape, with a winding road, by *Barent Gaal*—black chalk and bistre, fine
- 25 A boy's head, by *J. de Wit*—free pencil, in red chalk wash, and Indian ink
- 26 Dogs, in a landscape, by *Fyt*—a masterly design, in black chalk and Indian ink
- 27 Three landscapes, by *Van Goien*—two in black chalk, and Indian Ink; the other, neat pen, on vellum
- 28 A pair of small landscapes, by ditto—black chalk and Indian ink—very fine
- 29 Two—an Italian landscape, with ruins, free pen and bistre; and a singular Locust, in colours
- 30 *Venus and Adonis*, &c. by *Theodore van Kessel*—a fine pen design, highly finished

717144 A 153 62 Edwin Matthews, et al for Dr. R.W. Chapman

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# CATALOGUE.

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## First Day's Sale.

WEDNESDAY 22d of APRIL, 1801.

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### DUTCH SCHOOL.

#### VARIA.

LOT

- 1 **T**WO of boys, in black chalk, oval, by Van de My,  
disciple of W. Mieris
- 2 Lady and child, by P. v. Werff—black and white chalk,  
on blue paper
- 3 Bust of an old man, by Abraham Janssens, the co-tempo-  
rary and rival of Rubens—black chalk, on blue paper,  
great character
- 4 July-flowers, by Gildemeester, (amateur, lately deceased.)  
He painted for his amusement only
- 5 An Italian landschape, by J. Bischoep, in bistre—fine
- 6 A tasteful landschape, with a wind-mill on the banks of  
a river, figures fishing, pen, Indian Ink and bistre, by  
Andriessens
- 7 Mills in the vicinity of Antwerp, by Neyts—fine pen and  
colour
- 8 A landschape, by W. Schellings—black chalk, on blue pa-  
per, heightened—a tasteful design
- 9 A lyon, by J. Bischoep, in bistre—very fine
- 10 A ditto, ditto—ditto



- 31 Two Italian landſchapes, by *Bamboccio*—*fine light pen and biſtre*
- 32 A ſtudy of three heads—two old men and a young woman, by *J. de Wit*—*black and red chalk, ſtumped and heightened—very fine*
- 33 A ſea-piece, in a ſhower of rain, by *Kobel*—*very fine, in Indian ink*
- 34 A landſcape, by *Dietz*—*black chalk and Indian Ink, very fine*
- 35 A pair of charming ditto, by *ditto*—*uprights, with figures on horſeback*
- 36 A taſteful landſcape, *pen and biſtre*, by *Rutgers*, diſciple of *Rembrandt*—*rare*
- 37 An old woman and child, by *S. van Hoogſtraten*, diſciple of *Rembrandt*—*pen and Indian Ink—effect piquant*
- 38 Pair of birds, in agreeable landſchapes, by *Agricola*, *highly finiſhed in colours*
- 39 An Italian landſcape—a hilly wood ſcene—by *Iſaac de Moucheron*—*a peaſant is watering a horſe, with a cart, in the water on the fore ground—a piquant deſign, pen and colour*
- 40 A beautiful Italian landſcape, by *de Heuſch*, *in pen and biſtre, highly and ſkilfully finiſhed*
- 41 A rich view, on a canal in Holland, by *K. La Fargue*, with boats, figures, and wind-mill, &c.—*pen and biſtre, with Indian ink, highly finiſhed*
- 42 A ditto, ſimilar, by *ditto*, *in the ſame manner*
- 43 A pair of canal views in Holland, by *Beereſtraten*—*pen, Indian Ink and colour—very fine*
- 44 A pair of ſea pieces, by *Vander Pals*, after *Kobel*—*pen and Indian Ink, very fine*
- 45 A view of Arnhem, on the Rhine, by *De Beyer*, in 1742—*free pen and Indian ink*
- 46 A view of Abcoude, near Amſterdam, by *ditto*, in 1745—*in the ſame manner*
- 47 A pair of charming landſchapes, by *Van Goyen*, in 1652—one is a view on the bank of a river, with boats and figures; the other an in-land view, with figures going a hunting, and paſture fields, with cattle
- 48 A pair of landſchapes, with wild foul, by *P. Holſteyn*—*very fine, and highly finiſhed, in colours*
- 49 A landſcape—a farm houſe, with a paſture field and cattle, &c. by *Ruyſdaal*—*pen and Indian Ink, fine*
- 50 A charming landſcape, by *Herman Sachtleven*, *lightly and delicately touched with pen, biſtre, and Indian ink*
- 51 A pair of landſchapes, by *Rademaker*, *light pen and Indian ink—fine*



- 52 A landschape, with a shepherd piping to his flock, by *W. Buytewegh*—*very fine, in Indian ink*
- 53 A pair of landchapes, wood scenes, by *Koning*, in *bistre*—*very free, in a great stile*
- 54 A capital landschape, by *RUYSDAAL*—*Indian ink, on blue paper—capital*
- 55 A picturesque landschape, on the bank of a canal in Holland, by *Van Goyen*, in *black chalk and Indian ink*
- 56 A landschape, with figures travelling, by *P. Molyn*, in *black chalk and Indian ink—very fine*
- 57 A tasteful ditto, by *Henry Nairwix*—*pen and bistre—ditto*
- 58 A mountainous landschape—view of Lyons—by *Jacob de Heus*—*lightly and delicately touched with pen, and washed with Indian ink*
- 59 A landschape, by *Hollar*—*view of Pullingen, on the Danube—pen, Indian ink, with bistre—very fine*
- 60 A ditto, by *ditto—Ruddeſheim and Bingen, on the Rhine, 12 May, 1636—very fine, in the same manner*
- 61 A landschape, by *Albert Meyering*, *free pen and Indian ink—very fine*
- 62 A capital landschape, by *ditto*—*a mountainous scene, with a river traversing the fore ground—pen and bistre, highly finished*
- 63 View of the Abbey of Rynsburg, by *CUYP*—*masterly design, in black chalk, bistre and colour*
- 64 Two heads of cows, by *DITTO*—*black chalk, with Indian ink and red chalk wash—very fine*
- 65 A capital design of two dogs, in a landschape, by *DITTO*—*pen, with Indian ink and bistre*

## ITALIAN MASTERS.

- 66 Venus and Cupid, by *Baptista Franco*, *masterly pen—bust of a young man, in red chalk, by ditto, on the back*
- 67 A group of three persons speaking to a boy—*pen and Indian ink, by Salvator Rosa*
- 68 Three men kneeling before an altar, by *Zuccaro*—*fine pen and bistre*
- 69 A group of three saints, in monastic habits, by *B. Schi-done*—*pen and bistre, very fine*
- 70 A subject unknown, by *Salviati*—*free pen and bistre, ditto*
- 71 A saint subject of eight figures, by *Georgio Vafari*, in the *same manner—ditto*
- 72 St. Catharine, by *Francesco Vanni*, *an elegant graceful design, in red and black chalk, handled with great delicacy*



- 73 Two, upon one leaf, by *G. Vasari*—*emblematical designs, free pen and bistre*
- 74 Two very narrow slip landſcapes, by *Della Bella*; one a ſtag hunt, *with minute figures, exquisitely touched*
- 75 The death of the ſtag, by *ditto*—*fine pen and Indian ink*
- 76 A group of five figures, by *Parmeggiano*—*pen and biſtre, on blue paper, heightened*
- 77 A ſheet, with ſketches on both ſides, by *Carracci*—*free pen*
- 78 A leaf of ſtudies, *on both ſides*, by *Polidoro*—*very fine, in red chalk*
- 79 The Guardian Angel, by *Pierino*—*fine pen and biſtre, on brown paper, heightened*
- 80 The Annunciation, by *Parmeggiano*, *biſtre and Indian ink, on ochre ground—on the back is a lady ſtanding, in the ſame manner*
- 81 Minerva and a boy, by *PRIMATICCIO*, *hexagon form, pen and biſtre, on a brown ground heightened, very fine, for the picture at Fountainebleau*
- 82 Venus and Cupid, by *DITTO*, *a beautiful design in the ſame manner, octagon form*
- 83 A female figure, with an arrow, and Cupid drawing his bow, by *ditto*—*a charming design, in the ſame manner, on blue paper, from the Crozat cabinet*
- 84 Diana with her nymphs, with dead game, Cupids, &c. by *La Fage*—*a beautiful pen drawing, with Indian ink—a design for a fan*
- 85 Moſes found in the Nile, by *Le Sueur*—*an elegant design, black chalk and Indian ink*

### FLEMISH MASTERS.

- 86 A table, on which are placed a dead hare, a craw-fiſh, fruit, artichokes, &c. by *Snyders*, *in biſtre*
- 87 The fiſh-market, by *ditto*, *in colours—a woman ſtands cheapening ſomething—a curious drawing*
- 88 A mountainous landſcape, by *Breughel*, *very fine pen, with Indian ink and a tinge of colour, done at Nuremberg, in 1614*
- 89 A pleaſant landſcape, on the banks of a canal, *with figures, by ditto—pen, a light waſh of indigo*
- 90 A beautiful landſcape, by *ditto*—*pen and colours—a barveſt ſcene—many figures, ſome at work, others regaling*
- 91 A capital landſcape—*wood-ſcene in Flanders—by Lucas van Uden—pen and colour, highly finiſhed—one of his beſt*

## DUTCH MASTERS.

## REMBRANDT.

- 92 A landschape, with a view of Amsterdam in the distance  
—*pen and bistre—the keeping is admirable*  
93 Masterly sketches on a piece of ass-skin, with a metal point  
94 Two sketches of figures, with a broad pen, and Indian  
ink  
95 Two ditto—*pen and bistre*

## J. LIEVENS.

- 96 A masterly landschape, pencil, with bistre—a man fishing  
on the fore ground  
97 Two ditto, with a broad pen, one upon India paper  
98 A faint sitting—he is an old decrepid man, quite naked, ex-  
cept round the waist—*pen and bistre, very fine*

## CORNELIUS POELENBURCH.

- 99 Studies in red chalk—a holy family, &c. very highly fi-  
nished  
100 Ditto—a scripture subject—ditto  
101 Ditto—larger figures—females  
102 Diana and her nymphs—*pen and bistre*  
103 An Italian landschape, with ruins—*Indian ink, in a free  
broad stile*  
104 An Italian landschape, with ruins—a little picture in oil  
colour—*very fine*  
105 Italian ruins—shepherds on the fore ground—*painting  
in oil—ditto*

## A. Van EVERDINGEN.

- 106 A landschape—a village on the bank of a river—the  
back ground terminating with trees—*black chalk and bistre  
—very fine*  
107 Two hilly and rocky landshapes, with pines and  
other trees—*masterly, in pen and bistre*  
108 Two landshapes—views in Norway—*masterly designs,  
in pen and Indian ink*



VARIA.

- 109 Two busts, one of a boy, the other of a laughing peasant, by *Jordaens*—red and black chalk—very fine
- 110 A Dutch peasant, sitting in a tabagie, by *Cornelius Dussart*—highly finished in colours, upon vellum
- 111 The knife-grinder, by *Ad. Ostade*, a free and masterly sketch for the print, etched by himself
- 112 A landschape, by *HOBBEEMA*—free pen and Indian ink, with a tinge of colour—rare
- 113 A ditto, by *DITTO*—in the same manner
- 114 Holy Family, by *A. van OORT*, the master of Rubens—fine pen and bistre
- 115 St. Marc, the Evangelist, by *CORNELIUS VISSCHER*, capital, in black chalk—the original design for the print, engraved by this celebrated artist
- 116 The country fair—a masterly sketch, by *Isaac van Ostade*—pen, with Indian ink, and a tinge of colour
- 117 A foraging party, or rather the hay-market of a horse encampment, by *Langendyck*—capital, in Indian ink
- 118 A pair of capital landscapes, with cattle, by *A. Klomp*—black chalk and colour
- 119 A landschape—a farm-house near a high road—by *Koning*, disciple of *Rembrandt*, pen and bistre, producing a fine effect
- 120 A landschape—view on the Downs, near Scheveling, by *De Vlieger*—Indian ink, with a slight tinge of colour—very fine

End of the First Day's Sale.

## Second Day's Sale.

THURSDAY, of 23d APRIL, 1801.

### DUTCH MASTERS.

#### VARIA.

Lot

- 1 **T**WO landfchapes, by Ploos—pen, Indian ink and *bistre—free*
- 2 Two—a title, by Le Prince, *fine pen and bistre*; and Venus, with Cupid, &c. *in black chalk*, by Boucher
- 3 A landfchape, by Schelling—a *wood scene—black chalk*, on *blue paper*, *heightened—free and masterly*
- 4 A pair of pleasing landfchapes, by Ploos—*fine pen, Indian ink and bistre*
- 5 Seven of insects, &c. by Henstenberg, Cuyp, &c. *exquisitely finished in colours*
- 6 Two, by Bartolomeo Breenberg, &c.—a boy asleep, and a young man drawing—*red chalk and bistre*
- 7 A woody landfchape, by K. L. *free pen and Indian ink*, with a little *bistre*
- 8 Pair of beautiful *high-finished* landfchapes, by Coliber—in *bistre*, with a little *colour*
- 9 A landfchape—a *small village—by Goblé, in tints—very free and masterly*
- 10 A study, for a wolf hunting, by Snyders—*masterly pen and Indian ink*
- 11 Two landfchapes, by V. Klots—*masterly pen and Indian ink*, in 1674
- 12 Portrait of a young dumb man, converfing with his fingers, by Vanden Berg, of Alkmaar, *masterly pen drawing*



- 13 A capital landschape, by *De Vlieger*—pen and Indian ink, on blue paper, heightened
- 14 A pair of sea-pieces, by *Old Schouwman*, charming, in colours
- 15 Two of horses, by *Verbecq*—masterly pen, black chalk and Indian ink
- 16 A landschape, by *Ter Himpel*—a harvest scene—pen and Indian ink—very fine
- 17 A landschape, with an old castle, by *Roghman*—masterly, in black chalk
- 18 Shepherds, driving their flock, by *Vander Does*—a masterly and vigorous design—pen and bistre
- 19 A landschape, with ruins, by *Adrian Vande Velde*—Indian ink, very fine
- 20 A ditto—a wood-scene—by ditto—capital, in the same manner
- 21 A Tabagie, by *Sebastian Vrancx*—spirited pen and bistre
- 22 A flower-piece, by *Jan van Os*—very fine, in colours
- 23 An old woman, whole length, by *Lievens*—a vigorous, high-finished drawing, in Indian ink and bistre
- 24 Soldiers refreshing at the door of an inn, by *H. Verschuuring*—pen and Indian ink—very fine
- 25 Three birds, in a landschape, by *Schowman*—very fine, in colours
- 26 Two birds, in a landschape, by ditto, in the same manner—ditto
- 27 Two tasteful landscapes, by *Goblé*—one in colours, very fine; the other in Indian ink, ditto
- 28 Portrait of a young gentleman, aged 22, richly habited, by *Sir Balthazar Gerbier*, in 1616—half length, in an oval—over his head is a shield, charged with a cross, and a spread eagle, with an appropriate motto, in French, round the oval
- 29 A pair of charming sea-pieces, by *De Vlieger*—black chalk and Indian ink, highly finished
- 30 A small landschape, by *Adrian Vanden Velde*—beautiful, in Indian ink
- 31 A landschape, *en grisaille*, by *J. Schellincx*—fine

## ANTIEN T MASTERS.

- 32 Two scripture subjects, by *Dirk Van Haerlem*—Wise-men's offering, and Christ among the Doctors—pen, on an orange ground

- 33 The Angel appearing to the shepherds, by *Wolgemuth*, 1518—*fine pen, on a dark ground, heightened—a curious design*
- 34 A landscape, with a concert, and figures dancing, by *Antonio Mol*, in 1587—*free pen—rare*
- 35 Two landscapes, by *Albert Altdorffer*, in 1534 and 1586—*and another on the back of one of them—free pen—from the cabinet of Mariette*
- 36 Three figures, in conversation, by *Giacomo Bellini*—*bistre, on a green ground, heightened—curious*

## ITALIAN MASTERS.

### VARIA.

- 37 Two leaves of faint subjects, by *Tintoret*, one on each side—*free pen and bistre*
- 38 An ecclesiastic sitting in a chair, by *Denis Calvert*, disciple of *Titian*—*red chalk, on blue paper*
- 39 A groupe of three figures, by *Claude*, in *bistre*
- 40 A landscape, by *ditto*. in *bistre and red chalk wash*
- 41 An historical subject, by *Paolo Veronese*—*very free, in bistre*
- 42 Nativity of the Virgin, by *Zuccharo*—*pen and bistre—a similar subject on the back*
- 43 A faint subject, by *Lazaro Baldi*—*pen and Indian ink—from the Crozat cabinet*
- 44 Madonna and Child, with St. John Baptist and a mitred saint, by *Joséphino*, in *red and black chalk—very fine*
- 45 An old blind man, with a youth and a child, by *ditto*, in *red and black chalk—a ricalco—very fine*
- 46 Two—*Minerva*, and *St. Helen*, by *ditto*, in the same manner, with designs on the back of each, from *Sir P. Lely's collection*
- 47 A sybil, by *Andrea del Sarto*, in *red chalk*
- 48 A leaf of various scripture subjects on both sides, by *Tintoret*—*pen and Indian ink, on red ground, heightened*
- 49 Two of beggar boys, by *Morillio*—*broad free pen, and Indian ink, with red chalk wash*
- 50 Two, by *Carlo Maratte and Picart*, in *red chalk*
- 51 A historical subject, by *Theodore van Thulden*, after *Primaticcio*—*fine, in black chalk*
- 52 Adoration of the shepherds, by *Barroccio*—*free pen and bistre—fine*



- 53 Coronation of the Virgin, by Titian—pen and bistre, on blue paper, heightened—capital
- 54 Mary Magdalen in the house of the Pharisee, by La Fage—pen and Indian ink, on vellum—capital
- 55 A landscape, with a figure playing on the German flute, by Giorgione—pen and bistre, on brown paper, heightened
- 56 A curious landscape, by Polidoro—pen and Indian ink, on a brown ground—figures on the back—pen
- 57 A man, largely draped, standing, by Gentile Bellini—stumped, red chalk
- 58 The Resurrection of J. C. by Bagnacavallo—pen and Indian ink—capital
- 59 A man, drawing, by Carracci—free pen and Indian ink
- 60 A group of three women, with a child, by Andrea del Sarto—Indian ink, on a red ground, heightened, from the cabinet of Tonneman—capital
- 61 A landscape, by Guercino, free pen, with pen-sketches on the back, from Mariette's cabinet
- 62 A ditto, by Lodovico Carracci—free pen—three figures sitting on the fore ground drinking, from the same cabinet
- 63 St. Raymond, by ditto—free pen
- 64 Prometheus, by Girolamo da Carpi—free pen and bistre, on a red ground, heightened
- 65 Two, by ditto, &c.—pen and Indian ink, on coloured ground, heightened
- 66 Madonna and child, with two angels, by Parmeggiano—pen and Indian ink, on grey paper, heightened—very fine
- 67 A landscape, by Anibal Carracci—free pen—very fine
- 68 A ditto, by ditto, with figures in conversation—very fine, in the same manner

## GERMAN MASTERS.

- 69 Two, by Elzheimer—a landscape, with cattle, &c. freely washed with Indian ink; and figures, in a landscape—a free pen sketch
- 70 Satyr, in the house of the peasant, by ditto, in *chiaro scuro*
- 71 The Nativity, by Jan Swart—pen and Indian ink, on a blue ground, heightened—a vigorous design
- 72 A capital landscape, with figures, by Dietricy—free pen and Indian ink—dated 1730
- 73 A ditto, with ditto, in the manner of Both, by ditto—pen and Indian ink, with bistre, very fine—dated 1732

## By HOLLAR.

- 74 View of Wuntzen, on the Danube—*pen and colour—fine*  
 75 View of Oberwinter, on the Rhine, *in the same manner,*  
*dated 6th May, 1636*  
 76 View of Ober Atteich, on the Danube, *in the same man-*  
*ner*  
 77 Bonn, on the Rhine, *in the same manner, dated in 1636*  
*N. B. These were drawn by Hollar, while in the*  
*suite of the Earl of Arundel, returning from Vienna*

## FLEMISH MASTERS.

- 78 Two—St. Mathew, by Diepenbeck—*very small, pen and*  
*bistre, and a bust, by Vandyck, in black chalk—very fine*

## By F. POURBUS.

- 79 A gentleman's portrait, a bust—*red and black chalk, skil-*  
*fully stumped to the colour of nature*  
 80 A ditto—*pleasing countenance, with a small red beard, in*  
*the same mnnner—very fine*  
 81 A ditto—*more elderly, with a small black beard, in ditto*  
 82 A ditto of an elderly lady in a ruff, *in the same manner—*  
*very fine*  
 83 A gentleman's portrait, bald-head and peaked beard—  
*beautifully coloured, in the same manner*

## DUTCH MASTERS.

- 84 A pair of landshapes, by Goblé, (*now dead*) *tastefully cho-*  
*sen, and skilfully designed in black chalk*  
 85 A capital ditto, with a draw-bridge, by ditto, *in the same*  
*manner*  
 86 A landshape, by J. de Grave—*a wood scene, very mas-*  
*terly, in Indian ink*  
 87 A ditto, by Vander Laan—*ditto—very fine*

## HENRY AVERKAMP,

*Otherwise named STOMME VAN KAMPEN, lived*  
*Temp. Ja. I.*

- 88 Winter amusements in Holland—*on the fore ground, a*  
*fashionable party is drawn on the ice, in a traineau; the*



*horse richly caprisoned, and adorned with plumage—a spirited design, in colour*

- 89 A sea-storm, and ship-wrecks on the coast of Holland, near Scheveling—on the sands appear several persons in great distress for the fate of the persons on board, *in the same manner*
- 90 A view of one of the Dykes in Holland, with figures, *in the same manner*
- 91 A large pasture field, with a town in the distance, *in the same manner*
- 92 A charming little landscape, with passengers landing from a small yacht at anchor—the back ground represents a fortified town—very fine, in 1623, *in the same manner*

### REMBRANDT.

- 93 Abraham putting away Hagar, *a free pen sketch, very fine, from the cabinet of Ploos*
- 94 A view of Dort—free pen with Indian ink and bistre, *very fine*
- 95 Christ among the Doctors, *a capital and masterly design—pen, Indian ink, and bistre*

### A. CUYP.

- 96 A rocky landscape, with a waterfall, *a vigorous design in Indian ink*
- 97 An extensive flat landscape, with a river meandering thro' it, a town in the middle ground—a capital design in black chalk
- 98 A CAPITAL LANDSCAPE, with trees, and a shepherd with his flock—*masterly black chalk, Indian ink and colour*
- 99 A capital ditto, with cattle, *in the manner of Cuyp, by Van Stry—black chalk and colour*
- N. B. This drawing deceived one of the first connoisseurs in Holland, to whom Van Stry sold it for an original Cuyp*

### VARIA.

- 100 Monks fighting, by Cornelius Du Sart, in 1690—a circle, painted on vellum, in water colours
- 101 The baptism of J. C. in the river Jordan, by Cornelius Poolemborg, in red chalk, highly finished,
- 102 The adoration of the shepherds, by ditto, highly finished, *in the same manner—very fine*
- 103 Ruins of the castle of St. Elmo, by Affelyn, (Crabbetje,) —pen and Indian ink—very fine

- 104 Portrait of a gentleman, in a cloak and round hat, sitting, by Jacob de Bakker, black chalk on grey paper, heightened, with a touch of red chalk—a skilful and masterly design, fine as *Vandyck*
- 105 Ditto of a young man, whole length, standing, by ditto, in the same manner—*equally fine*
- 106 A landscape, with domestic fowls, by Schouman, after Hondekoeter—*very fine, in colours*
- 107 A ditto, a similar subject, with a cock, peacock, &c. —ditto
- 108 A capital landscape—view of a city—by Herman Sachtleven, in chalk and bistre, handled with the greatest freedom and skill, from the cabinet of Ploos
- 109 Two busts of old women—one profile, the other nearly front view, in colour, lightly and skilfully touched, from the same cabinet
- 110 A pair of extensive and beautiful landscapes, by A. de Haen—*harvest scenes—views from nature, the names of the places in the margins at bottom doubled back—pen, with Indian ink and bistre—highly finished*
- 111 A flower-piece, with insects, in water colours, on vellum, by J. de Ghelju, in 1652—*very highly finished*
- 112 A landscape, by Old Hakkert—a large tree on the foreground—a masterly pen design, washed with bistre
- 113 A capital romantic landscape, with cattle, &c. by Klengel, (disciple of Dietricy,) vigorously and masterly washed with Indian ink and colour
- 114 A tabagie, by Esaias Vande Velde, in 1622—a capital design; EN GRISAILLE, from the cabinet of Ploos
- 115 A flower-piece, by Berninck—*very fine and highly finished in water colours, from the same cabinet*
- 116 A ditto, with grapes, peaches, &c. by ditto—*equally fine, from the same cabinet*
- 117 A capital landscape, by Ruysdaal, black chalk and Indian ink—*very fine*
- 118 A subject from the Apocalypse, by G. van Schooten, a vigorous design, in a great stile, Indian ink, on dark paper, heightened—*sketches of Hercules and Dejanira, in the same manner, on the back—from the cabinet of Ploos*
- 119 A pair of romantic views in the Alps, with a waterfall, &c. by Wust, in distemper—*very fine*
- 120 A pair of ditto, in Syria, with waterfalls, &c. by Weirotter, in 1769—in black chalk, heightened—*very fine*

End of the Second Day's Sale.



## Third Day's Sale.

FRIDAY, 24th of APRIL, 1801.

### DUTCH MASTERS.

#### VARIA.

#### LOT

- 1 **A** Gentleman's head, by *Pourbus*, lightly and delicately touched, in colour
- 2 An extensive and rich landscape, by *P. Koningh*, in bistre
- 3 Two beautiful circles, views in Rome, by *L. Cruyl*—ST. PETERS and THE CAPITOL, with a great number of minute figures, very highly finished—pen and bistre, on vellum
- 4 Two ditto, by ditto—THE COLISEUM and MONTE CAVALLLO, with figures, &c. finished as the foregoing lot
- 5 Three ditto, by ditto—THE PANTHEON; ST. PETERS, in profile; ROME, from the Tyber—all in the same exquisite manner
- 6 A pair of landscapes, by *Abraham Bloemart*; one with the Rape of Ganymede—black chalk, pen and bistre—very fine
- 7 A pleasing landscape, by *Blyhoft*, in colours
- 8 A sea-piece, by *Scott*, finished upon the sketch of *William Vanden Velde*—very fine
- 9 A flower-piece, by *P. van Lee*, highly finished, in colours
- 10 A pair of mountainous landscapes, with figures, by *Herman Sachtleven*—black chalk, Indian ink and bistre—touched with great freedom
- 11 A landscape, with snipes, &c. by *Schouman*—very fine, in colours
- 12 A singular bird, on a branch of a tree, by ditto—ditto

- 13 A capital landſchape, by *Karel La Farguë*—black chalk and Indian ink—view near Rotterdam
- 14 A landſchape, by *Swanevelt*—free pen—a taſteful deſign
- 15 A ditto, by *Achſchellinx*—a vigorous deſign, in Indian ink and biſtre, with ſome colour—rare
- 16 A capital high finiſhed landſchape, by *CATS*—view on the banks of a canal—Indian ink
- 17 A ſketch for a picture of a ſociety in Haerlem, conſiſting of twelve perſons, by *Franc Hals*—they are ſitting at an entertainment—the picture is painted in the Princen Hof of that city—freely deſigned, in black chalk
- 18 Boors in a tabagie, by *A. Both*—maſterly pen, waſhed with indigo
- 19 A landſchape, by *Hobbema*—a vigorous deſign, in Indian ink, with a tinge of colour
- 20 An African landſchape, with a pair of guinea fowls, or pintadoes, by *Schouman*, in 1744—capital, in colours
- 21 A pair of exquiſitely high finiſhed views in Italy, by *VAN- DER ULFT*—full of figures, circles in colours
- 22 An Italian landſchape, by *P. Monnincx*—a taſteful deſign, pen and Indian ink and colour, from the cabinet of Ploos
- 23 Pair of winter views in Holland, by *L. Sachbuysen*—figures ſkating, &c. very free pen and biſtre
- 24 Pair of ſea-pieces, by ditto—fine pen and biſtre, lightly and delicately handled
- 25 A landſchape, by *Adrian Vanden Velde*—wood ſcene—very fine, in Indian ink, from the Crozat cabinet
- 26 A landſchape, by ditto, with two cows in a field, a taſteful deſign, in the ſame manner
- 27 A ditto, by *Jan Lievens*—a taſteful wood ſcene, maſterly pen
- 28 A ditto, by ditto, equally taſteful—a river croſſes the foreground, and fiſhermen are hawling a net, on Indian paper
- 29 A ditto, by ditto—very fine, a river alſo croſſes the foreground, and in a corner ſeveral females are bathing, on Indian paper
- 30 A bull, by *POTTER*—a charming little deſign, in Indian ink

### ITALIAN MASTERS.

- 31 Two, by *Fr. Bologneſe*, free pen landſcapes
- 32 Two, by *Palma*, &c. the Plague at Venice, pen and biſtre—and a group of boys—ditto



- 33 An emblematical subject, by Taddeo Zuccaro, *free pen and bistre, from King Charles the First's collection*
- 34 Dead Christ, with the Maries, &c. by Luca Penni, a capital composition of nine figures, highly finished, pen and Indian ink, from the cabinet of Isaac Walraven
- 35 Two—Ecce Homo, and dead Christ, by Lodovico Carracci, *free pen and bistre, from the cabinet of Zoomer and of Crozat*
- 36 The birth of Achilles, by Pietro Testa—*free pen and Indian ink*  
N. B. This design is etched
- 37 The Marriage at Cana, by Tintoretto, pen, Indian ink and bistre, heightened; with the etching after it, by Fialetti
- 38 Holy Family, by Pietro Testa—*free pen and bistre*
- 39 St. Catharine, by P. da Cortona—*masterly design, in black chalk—form of an arch*
- 40 A saint receiving the communion, by Bernardo Poccetti, pen and Indian ink, very fine—an arched drawing, from the cabinet of Mariette
- 41 Two on one leaf, Venus and Cupid, by Parmeggiano, pen and Indian ink; fine, and a head, by Guercino, in black chalk, from ditto
- 42 Christ, with Mary in the garden, by Castiglione—*free pen and bistre, from ditto*
- 43 Anibal Carracci, sitting in his study, painting, by himself, in red chalk—*masterly sketch*
- 44 The funeral of St. Agatha—*aut TITIANI, aut JOAN. DE CALCAR, ejus alumni—free pen—from Mariette's cabinet*
- 45 St. Francis receiving the child, by Carracci, *free pen and bistre, from the cabinet of Mariette*
- 45 The Conversion of St. Paul, by Luca Giordano—*black chalk and bistre, on blue paper, heightened—capital*
- 47 A landscape, by Bolognese, designed in a great and tasteful manner, with figures—*free pen*
- 48 A leaf of studies, by Guercino, on both sides—*graceful designs, in red chalk*
- 49 A warrior, by ditto, half length—*free pen and bistre, well finished*
- 50 Archimedes, by ditto—a vigorous design, in red chalk
- 51 A capital landscape, with many figures, at the baptism of the Eunuch, by FRANCESCO BRIZIO—*masterly pen. Fuit olim comitis Malvasiæ, et deinde D. P. Crozat, nunc ex collectione, P. J. Mariette,*

- 52 A naked youth, supporting a curtain, by *Jossepino*—an elegant design, in black chalk, from the collection of Sir P. Lely

### PARMEGGIANO.

- 53 Madona, with the child asleep, masterly, in red chalk, from the cabinet of *Jabach*  
 54 A leaf of studies, in the same manner, from the same cabinet  
 55 Holy Family, with St. John, an elegant design, in black chalk  
 56 Two on one leaf, by *Parmeggiano* and *Simone da Pesaro*, in red chalk—both very fine  
 57 Three on one leaf—Cupid, and a bust of the Madona, by *Parmeggiano*; and St. John Baptist, by *Guido*—all very fine, in red chalk

### VARIA.

- 55 Free pen studies, by *Julio Romano*, on both sides, for an historical subject  
 59 An emblematical subject of the Madona, by *Biscaino*—free pen and bistre—very rare  
 60 Adoration of the shepherds, by *Sebastian Bourdon*—a capital design in bistre, heightened  
 61 A similar subject, by *Jean Cousin*—pen and Indian ink, on blue paper—very fine

### FLEMISH MASTERS.

- 62 Studies of heads, &c. by *Jordaens*, in red and black chalk  
 63 A landscape by *Adrian van Niculandt*—pen and Indian ink very fine  
 64 A ditto, by *William Niculandt*, in 1605—charming light pen, from the cabinet of *Ploos*  
 65 A mountainous ditto, by *Joes de Momper*—a free pen design, with colour  
 66 A landscape, with figures, by *Breughel*—very fine, in colours  
 67 A landscape, view on the Schelde, with a town, and boats, by ditto, free pen with indigo, &c.—capital  
 68 A ditto, by ditto, fecit in *Praga*, 1624—free pen with Indian ink, and indigo—fine  
 69 The Annunciation, by *J. Bockhorst*, alias *Lang Jan*, a capital design in oil colour, from the cabinet of *Mariette*



- 70 A capital emblematical subject, by *J. Jordaens*—*black chalk, Indian ink, and bistre*
- 71 Figures returning from the chace, by *ditto*, the subject is placed within a rich ornament—*a capital and vigorous design, in colours*
- 72 A moral subject, by *ditto*—*KENT U SELVEN*—*a study for the picture from which the fine print of De Jode, under the title of Nosce Teipsum, is engraved—very fine*
- 74 A bust of a man, small life, by *Du Montié*—*an admirable old head, red and black chalk, stumped*
- 75 The Nativity, by *J. van Cleef*—*Indian ink, very fine*

## GERMAN AND FRENCH MASTERS.

- 76 An old man, sitting, turning over a leaf of a book, by *Holben*, in colours in distemper, on vellum—*highly finished*
- 77 A small landscape, by *W. Baur*—*in the middle ground stands an elegant temple, by the side of a river, surrounded by a grove of trees, a great number of figures of both sexes and all ages walking towards it—exquisitely finished, in distemper, on vellum*
- 78 A boy's head, by *P. A. Wille*, 1776—*fine, in bistre*
- 79 Alexander in the tent of Darius, by *Bronkhorst*, after *Le Brun*, in water colours—*exquisitely finished*

## DUTCH MASTERS.

### CORNELIUS POELENBURCH.

- 80 Studies in red chalk—*Vertumnus and Pomona, &c.—very highly finished*
- 81 Ditto, in ditto—*Venus asleep, surprized by Adonis—highly finished*
- 82 A landscape—*an Italian scene—very fine, in Indian ink*
- 83 A ditto—ditto, with ruins, &c. in the same manner—*capital*
- 84 A ditto, in the same manner—*very fine*

### VAN GOYEN.

- 85 A landscape—view on the banks of a canal, *black chalk and Indian ink, from the cabinet of Ploos—very fine*

- 86 A ditto, of the same description, dated 1653, equally fine, from the same cabinet  
 87 A ditto—view in a town, full of figures, with a canal in front, capital, dated, 1651, in the same manner, from the same cabinet  
 88 A ditto—a country fair, full of figures, dated 1651—capital, in the same manner, from the same cabinet

### THEODORE Van KESSEL.

- 89 A tasteful landschape, in Indian ink—a village scene  
 90 A ditto, similar, and very fine  
 91 An Italian landschape—TEMPIO DI BACCHO—pen and Indian ink, very fine

### ADAM PYNACKER.

- 93 A tasteful landschape, in Indian ink—rare  
 93 A large ditto, in the same manner

### A. Van. EVERDINGEN.

- 94 A landschape—view on a river—with figures and boats very fine in Indian ink  
 95 A sea-piece, very fine, in the same manner  
 96 A Norwegian landschape, very fine, in colours  
 97 A pair of square landscapes—Indian ink and bistre—very fine  
 98 Ships in a stormy sea, highly finished in colour, and very fine  
 99 A capital landschape, with waterfalls, and a mill—very fine in colours, from the cabinet of Ploos

### VARIA.

- 100 A pair of charming romantic landscapes, by Wagner, in colours, in distemper  
 101 A tabagie, by Ostade—capital, in colours  
 102 A capital, extensive landschape, with a meandering river, by the elder Vanden Meer—pen and Indian ink

### J. VANDEN MEER DE JONGE.

- 103 A landschape, with shepherds and sheep, very fine, in black chalk, Indian ink, and colour



- 104 A CAPITAL DITTO, with shepherds and sheep, dated 1690, in colours  
 105 Pair of landscapes, with sheep, very fine, on vellum, in colours

## ANTIEN T GERMAN AND DUTCH MASTERS.

- 106 St. Andrew, by *Israel Van Meek*—pen, on blue paper heightened, from *Mariette's* cabinet  
 107 A young woman, half length, by *JOHN AB EYK*, silver point, on brown coloured ground, from the cabinet of *Ploos*  
 108 Crucifixion between two thieves—IGNOTO—pen, bistre, and Indian ink, on blue paper, heightened  
 109 Four figures standing, habited as bishops, by *John de Maubuse*—pen and Indian ink, on grey ground, heightened  
 110 A group of four heads, by *Lucas van Leyden*, free pen—very fine, from the cabinet of *Ploos*  
 111 Bust of a man, by *Diderick Jacobsse*, pen, on a brown ground, heightened, from the same collection

## ANTIEN T ITALIAN MASTERS.

- 112 Crucifixion between two thieves—IGNOTO—red chalk  
 113 A lady's head, in a devout attitude, by *ANTHONELLO DA MESSINA*, (born in 1390, died in 1455,) in a loose veil, thrown back, with long hair—silver point, on prepared ground, with Indian ink wash, a tinge of colour—very fine, from the same collection  
 114 A naked youth, running, by *MASSACCIO*, (1430,) silver point, on a prepared ground, heightened—very fine  
 115 A naked youth, standing, by *FRANCESCO MORONI*, (born at *Verona* in 1474, died at *Rome* in 1529)—Indian ink on blue paper, heightened  
 116 A young Bacchus, standing, holding a standard, by *RAFFAELLIO DEL GARBO*, (Florentine)—silver pen, on prepared ground, heightened, with studies of heads let into an ornamented border, by *Vasari*, on the top of which is inscribed—ex collectione olim G. Vasari nunc P. J. Mariette

- 117 A lady's head, by PIETRO PERUGINO, *silver point, on a grey prepared ground, heightened, with a touch of red chalk, fine, from the cabinet of Ploos*
- 118 Sea-monsters, fighting, by ANDREA MANTEGNA—*pen and bistre, heightened—very fine*
- 119 A saint pilgrim, sitting, by Bernardino Poccetti—*pen and red chalk, with Indian ink, heightened—very fine*

End of the Third Day's Sale.

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## Fourth Day's Sale.

SATURDAY 25th of APRIL, 1801.

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### VARIA.

LOT

- 1 TWO small historical subjects—by *Tempesta*
- 2 A boy playing on the Tamborine, by *Vander Werff*—*a fine masterly sketch, in Indian ink*
- 3 A landscape, by *Verboom*, charmingly touched with black chalk, and washed with Indian ink
- 4 A landscape, by REMBRANDT, *free pen and bistre*
- 5 An old man and woman sitting, by DITTO—*a vigorous free sketch, in colour*
- 6 An old woman asleep in a chair, by DITTO, *in red chalk, very fine, from the cabinet of Ploos*

### ITALIAN MASTERS.

- 7 A landscape, by ANIBAL CARRACCI—*free pen—very fine*
- 8 A ditto, by TITIAN—*free pen, and light greenish wash—ditto*



- 9 The Annunciation, by F. ALBANO, *pen and bistre—an elegant design, from the cabinet of Mr. G. Hamilton, of Rome*
- 10 Madona and child, by ANDREA DEL SARTO—*very fine, in red chalk*
- 11 Bust of a lady, size of life, by PIERINO DEL VAGO—*black chalk, heightened from the cabinet of Ploos*

## DUTCH MASTERS.

### CORNELIUS POELENBURCH.

- 12 An elegant Italian landscape, with rocks and ruins—*black chalk, and Indian ink*
- 12\* A ditto, with ruins, in the same manner
- 13 A ditto, with a thatched barn, in the same manner

### P. MOLYN.

- 13\* A landscape, with Figures—*black chalk and Indian ink—dated 1655—very fine*
- 14 A capital ditto, with cattle, &c.—*black chalk, with Indian ink and bistre, dated 1658, from the cabinet of Ploos*
- 15 A pair of ditto—one, with a group of figures, dated 1659; the other, with figures and cattle, dated 1655—*both very fine, in the same manner*
- 16 A pair of ditto—one, a harvest scene—*both very fine, without date*

### VARIA.

- 17 A landscape, by WATERLOO, in colours, in distemper—*very curious and rare*
- 18 A capital Italian landscape, with equestrian figures, &c. by P. MONNINCX—*free pen, bistre, and indigo—rare*
- 19 A sea-port in the Levant, full of figures, by LINGELBACH—*pen and Indian ink, on Indian paper—CAPITAL—from the cabinet of Ploos*
- 20 A dancing boy, playing on the rummel-pot, by the CHEVR. VANDER WERFF—*masterly in Indian ink*
- 21 A pair of sea-pieces, by SCHOUMAN—*capital and masterly designs, in colours*
- 22 View of a village—Laren—by P. KONING (disciple of Rembrandt, in 1651)—*pen, Indian ink, and red chalk wash—very fine*

- 23 A woody landschape, by DITTO—*free pen and Indian ink, with a touch of red chalk—very piquant*
- 24 A capital rocky landschape, by DITTO—*pen Indian ink, and bistre—a grand piquant effect*

### STOMME VAN KAMPEN.

- 25 A capital winter view in Holland, *with many figures, mostly gipseys, some of whom are telling the fortune of the inhabitants of the village; another group of the same people are warming themselves at the fire, under the stump of an old tree—very fine pen, washed with colour*
- 26 Another capital winter view in Holland, with a multitude of figures, training, skating, and otherways amusing themselves on the ice—*spectators on the fore ground—in colours, partly washed, partly in distemper—one of the most capital designs of this agreeable artist*

### ALBERT KUYP.

- 27 A Rhine landschape—view of Arnheim—*black chalk, and Indian ink—very fine, from the collection of Ploos*
- 28 Another view of Arnheim, on the land-side, in the same manner, *very fine, from the same collection*
- 29 A capital picturesque landschape—*black chalk and bistre wash, with Indian ink*

### REMBRANDT.

- 30 The interior of a house, with a family, sitting near the fire—*free pen, skilfully washed in bistre, and producing a fine effect*
- 31 The Holy Family—Joseph working at his trade—a person looking in at the window—*pen and bistre, in the same manner—very fine*
- 32 A landschape—view of a village—*free pen and Indian ink, very fine, from the cabinet of Ploos*
- 33 A ditto—view of Dort—*free pen and bistre, very fine, from the same cabinet*
- 34 A capital landschape, a canal in front, a town in the distance, and a boor's waggon on the left side—*pen, and Indian ink*



## REMBRANDT.

- 35 The death of Jacob, *a most capital design, in pen and bistre—a composition of near twenty figures, producing a great effect, by the admittance of the sun-beams on the bed—from the cabinet of Ploos*

## W. VANDEN VELDE.

- 36 A landscape, with a shower of rain—*masterly design, in Indian Ink, with a tinge of colour—a piquant little piece*
- 37 A sea-piece—a fleet at anchor in the Offing, and many boats landing on the sands—*fine pen and Indian ink, delicately touched*
- 38 Three long slip views on the coast of Holland, representing distant views of an engagement between the English and the Dutch fleets, in 1660; *one of them contains a vast number of spectators, on the fore-ground—very fine, pen and Indian ink—from the cabinet of Ploos*

## ADRIAN VANDE VELDE.

- 39 A capital pen landscape—pasture fields, with a town in the distance—*washed with bistre and colour—singularly curious of this Master—from the same cabinet*
- 40 A landscape, with a standing cow, and several sheep; a shepherd asleep on the fore-ground, near a woman, who is caressing her dog—*free pen and Indian ink—from the collection of Ploos*
- N. B. This composition is etched by Vande Velde.*

## VANDYCK.

- 41 Portrait of an artist—*masterly, in black chalk*
- 42 Portrait of KING CHARLES THE FIRST, *whole length, standing, in his robes of the garter; on a table is placed the crown, orb, and sceptre—masterly in Indian ink—A CURIOUS DRAWING*

## J. BOTH.

- 43 A pair of capital designs—views in Italy—*masterly pen, and Indian ink—probably intended to be etched, to make up the set of six uprights*

## J. BOTH

- 44 A capital landschape, in *Indian ink*, from the cabinet of Ploos  
 45 A capital ditto—a wood scene—fine pen and bistre

## VAN DRIELST.

- 46 A landschape, with cattle and figures—a romantic scene—pen and *Indian ink*—capital  
 47 A pair of land-storms, with figures, in the same manner—tasteful designs

## VAN BATTEM.

- 48 A landscape, in colours, vigorously touched in distemper—a piquant little piece  
 49 A ditto, in *chiaro-scuro*, in distemper—a vigorous and tasteful design  
 50 A capital landschape, with ruins, in colours; on one side is a waterfall, on the other figures on horseback, going out a hawking—highly finished in distemper  
 51 A capital landschape, in colours, in distemper—an evening scene—a most piquant morceau, highly finished  
 52 A ditto, in colours, in the same manner, representing an extensive plain country, with a large town on the bank of a river, with a pleasantly situated village on the fore-ground—one of the best works of this skilful artist—from the cabinet of Ploos Van Amstel

## ITALIAN MASTERS.

## FEDERICO BARROCCIO.

- 53 A man, half-length, in a supplicating attitude—black and white chalk, on blue paper, heightened  
 54 A study for the famous Descent from the Cross, delicately handled, in black and red chalk, from the cabinet of Ploos  
 55 Bust of a young man—study for St. John—black and red chalk, on blue paper, heightened—very fine—from the same cabinet  
 56 Bust of a man—study for St. Joseph, in black chalk, with crayons, on a bluish ground—very fine—from the same cabinet



## BARROCCIO.

- 57 Bust of an old man looking down, a head of St. Joseph—*crayons, on blue paper—very fine—from the same cabinet*

## MICHAEL ANGELO BUONAROTA.

- 58 Study for a dead Christ—*masterly pen*  
 59 St. Sebastian—a *masterly pen design*  
 60 Two—the Brazen Serpent, a study for the angle of a vault, *pen and bistre*; and a Holy Family—*free pen*

## DUTCH MASTERS.

## KAREL DU JARDIN.

- 61 An Italian landscape, in the vicinity of Mount Vesuvius, with sheep and goats—*fine pen and Indian ink beautiful*  
 62 An Italian landscape in the vicinity of Rome, with sheep on the fore-ground—*fine pen and Indian ink*  
 63 A man on a mule, and a woman on foot, passing a brook—*black chalk and Indian ink, on brown paper, heightened—very fine*  
 64 An itinerant musician, with a man dancing, &c. by Schouman, after Du Jardin—*very fine in distemper, in colours*

## CORNELIUS DU SART.

- 65 Pair—The mountebank, and the watch-man—*pen and bistre—very fine—from the cabinet of Ploos*  
*N. B. The watchman is engraved in his work of imitations, by Ploos*  
 66 A country village, with figures—a woman on the fore-ground, with a pitcher in her hand—*very fine, in Indian ink, with a little bistre, in 1689*  
 67 The door of a cabaret, with a great number of figures—*masterly pen, with Indian ink and bistre—CAPITAL*

## VARIA.

- 68 Pair, by <sup>l</sup>r RANCIS MIERIS—gentleman sitting at a table with cards, *engraved in Ploos's work of imitations*;

## VARIA.

- and a lady sitting, holding a purse, which she has emptied in her lap—*both in black chalk, on vellum—rare*
- 69 Horses and figures at the door of a house, preparing to go out a hunting, by BERCHEM, *after Wouwermans, in oil, with ochre*
- 70 A landscape, with figures and horses, &c. one of them drinking, by PH. WOUWERMANS, *finely and freely touched in Indian ink—CAPITAL—from the cabinet of Tonneman*
- 71 A man sitting in a Tabagie, half length, by WOLFF, *after Adrian van Ostade—very fine, in colours, highly finished*
- 72 Two men in a Tabagie, by DITTO—*after ditto equally fine, in the same manner*
- 73 Portrait of Nicolas Lainer, by J. LIEVENS, *in black chalk—CAPITAL*
- 74 Ditto of Constantine Huygens, by DITTO, *in the same manner—CAPITAL—from the cabinet of Ploos*
- 75 Pair of sea-pieces, by A. STORCK, in 1678, *charmingly touched with a light pen and Indian ink.—Equal to Backhuysen*
- 76 A pair of sea-pieces—sun-rise and moon-light—by L. BACKHUYSEN, MOST CAPITAL, *in Indian ink, from the cabinets of Vanden Burg and Feitama; and engraved by Ploos, in his work of imitations*

## DIRK VAN BERGEN.

- 77 A landscape, with a loaded mule and cattle—*fine pen, Indian ink, and colours—highly finished upon vellum*
- 78 A ditto, with a shepherd and shepherdess, and cattle—*she is washing her feet in a piece of water on the fore-ground—highly and delicately finished, in colours, dated 1690—CAPITAL*
- 79 A ditto—companion to the last—*still more CAPITAL*  
N. B. *The drawings of this artist are very rare, especially of this quality*

## JACOB CATS.

- 80 A landscape—a village, near a high road, along which a man is driving a cart, loaded with hay—*fine, in bistre*
- 81 A landscape—a village-view in Holland, near the lock of a canal, with a schuyt and a small boat—*very fine, in Indian ink*



## JACOB CATS.

- 82 A landschape, with cattle—*black chalk, with bistre—an elegant design*  
 83 A pair of rich and extensive ditto, with figures, cattle, and sheep, &c.—*black chalk and Indian ink*  
 84 A pair of beautiful ditto, *delicately handled, and finished in the same manner*  
 85 A pair of CAPITAL ditto—summer and winter—*exquisitely finished in colours*

## J. VAN HUYSSUM.

- 86 Two plumbs—a *free sketch, in colours—very fine*  
 87 A flower-piece, in colours—a CAPITAL and *free design, executed with inimitable skill, and producing, at a small distance, the perfect appearance of nature*  
 88 A ditto, with fruit, EQUALLY CAPITAL and *intelligent as the preceding article*  
 89 A MOST CAPITAL flower-piece, *in the same manner, elegantly composed, and executed with the same skill as the others—JAN. VAN HUYSSUM, FECIT, 1726*

## ADRIAN VAN OSTADE.

- 90 Two small figures—a man sitting in a chair, and a woman coming forward with a mug and glass of beer—*pen and colours—very fine*  
 91 A boor, with his wife and child—*capital in colours*  
*N. B. He has etched this composition.*  
 92 THE INTERIOR OF A BOOR'S HOUSE—A CAPITAL *design, in colours touched with inimitable lightness, and equaling the, finest productions of the pencil of this skilful artist, without exhibiting any thing disagreeable in the detail. The effect of light and shade is admirable. It is dated in 1672, and is perfectly clear, the lights being reserved in the paper*

## ITALIAN MASTERS.

## VARIA.

- 93 Pair—Adam and Eve,—by PARMEGGIANO—one, *pen and Indian ink, with bistre, heightened; the other, black chalk, with Indian ink, heightened. The pictures are in chiaro-scuro, in the church of the Madonna della Stecca.*

## VARIA.

*ta, at Parma—vide Scannelli Microcosmo, et D'Argenville vie des Peintres.—These drawings are from the cabinet of Ploos*

94 A frieze, by POLIDORO—pen and Indian ink, on blue paper, vigorously heightened—formerly in the cabinet of De la Noue, and lately in that of Ploos

95 The Fall of the Giants, by PIERINO DEL VAGO—a CAPITAL design, containing a great number of figures—pen and Indian ink, on blue paper, painted in the Palazzo Doria, at Genoa.—See Vasari

96 A capital DESIGN, by JULIO ROMANO, containing a great number of figures, of both sexes—pen and bistre—touched upon and heightened by Rubens

## LEONARDO DA VINCI.

97 An emblematic design—a man beating a dog, or fox, with a twig—free pen, in a circle—from the cabinet of Ploos

98 Two heads of character—free pen—from the same cabinet

99 Six ditto—free pen, on dark brown paper—four of them heightened—from the same cabinet

100 Five heads of character, on one leaf—free pen, very fine—from the same cabinet

101 Three ditto, on one leaf, from ditto

## RAPHAEL.

102 A CAPITAL DESIGN of several figures entering a church—pen, red chalk wash, and Indian ink, heightened—from the cabinet of Ploos

103 An emblematical design—black chalk, on grey paper, heightened—formerly in the Arundel collection

104 The passage of the Red Sea—free pen and bistre, on brown paper, heightened, from the cabinet of JABACH

105 Madona, with the child and St. John, a lovely design, in red chalk, engraved in the impostures innocentes, by Piccart—a pen sketch on the back—from the cabinet of Ploos

106 Christ carried to the sepulchre, a MOST CAPITAL PEN DESIGN, from the cabinet of Crozat. It is etched by Count Caylus, No. 41, in the magnificent work bearing that name

N. B. Pen sketches on the back.



## NICHOLAS BERCHEM.

- 107 A young shepherdess piping to her flock, *a spirited sketch, in black chalk, delicately washed with Indian ink*
- 108 A landscape, with cattle—shepherds asleep—*masterly, in black chalk. It is etched by Berghem*
- 109 A landscape, with figures and cattle, in front of a piece of water, which traverses the fore-ground; behind which stands a ruined castle, (*Bruderode*)—*the castle in red chalk, the rest in black*
- 110 Another view of the same castle, *in the same manner*
- 111 A tasteful landscape—*black chalk and Indian ink, highly and delicately finished*—a woman, riding on a mule, is conversing with a man on foot—*from the cabinet of Ploos*
- 112 A mountainous landscape, with figures, *in Indian ink—a charming design, dated 1653, from the same cabinet*
- 113 A charming ditto, perforated, an ass and cows on the fore-ground, one of which is milked by a woman—*light pen and Indian ink—dated 1654*
- 114 An elegant ditto, with cattle drinking on the fore-ground, near a monument, a shepherd piping, *in the same manner, from the cabinet of Ploos*
- 115 Jupiter and Europa—a CAPITAL DESIGN—*pen and bistre*  
N. B. A print, with one of the figures left out, is engraved by Bloteling.
- 116 A charming landscape, with a shepherd and sheep—*free and fine pen and bistre—dated 1654*
- 117 A CAPITAL LANDSCAPE, with figures and cattle—*free pen and bistre, highly finished, in the best time of this inimitable artist—a gem of the first water*
- 118 A CAPITAL DITTO—*companion to the last—in the same manner—exquisitely fine*

## PORTE-FOLIOS.

	Height	Breadth	No. of Leaves
1 One, in brown paper, Russia back and corners — —	21½	In. by 15	57
2 One, in ditto, red leather back, vellum corners — —	24	18½	92
3 One, in marble paper, ditto, ditto — —	25½	21	75
4 One, in blue paper, ditto and leather corners — —	26	22	74

			Height	Breadth	No. of Leaves
5	One, in ditto, vellum corners		$25\frac{1}{2}$	$19\frac{1}{2}$	63
6	One, in vellum	—	18	$11\frac{1}{2}$	90
7	One, in Russia	—	$22\frac{1}{2}$	$16\frac{1}{2}$	94
8	One, in ditto	—	23	18	90
9	One, in ditto	—	26	20	78
10	One, in ditto	—	25	19	44
11	One, in Russia	—	24	28	72
12	One, elegant in Turkey	—	26	21	69
13	One, Russia oblong	—	$14\frac{3}{4}$	$20\frac{1}{2}$	86
14	One, Calf ditto	—	$16\frac{1}{2}$	22	38
15	One, Russia upright	—	26	19	105
16	One, Calf ditto	—	23	$20\frac{1}{2}$	90
17	One, Morocco, ditto	—	26	$20\frac{1}{2}$	78

FINIS.